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ABSTRACT

Presented is a set of 23 picture cards to teach English verbs to Eskimo and American Indian children in Alasks's Bureau of Indian Affairs' schools. The cards attempt to help the teacher aid students in achieving oral mastery of the English verb system. The cards are for a learning situation where the teacher has decided to attack a specific problem (verbs), and has also decided to give the new methods of language teaching a sincere try. The cards use English as it is. Contractions are very acceptable. The model must be presented in oral form and in a completely natural tone of voice. Illustrations are familiar situations in which the student will find opportunity to apply his language skills when he leaves the classroom. (FF)

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A SET OF PICTURE CARDS FOR USE IN TEACHING ENGLISH VERBS TO ESKIMO AND INDIAN CHILDREN IN ALASKA BUREAU OF INDIAN AFFAIRS' SCHOOLS

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DEPARTMENT OF INTERIOR

BUREAU OF INDIAN AFFAIRS

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INTRODUCTION

Many teachers in Alaska bush schools have heard Native students use the following structures:

"May I bell?" (May I ring the bell?)

"He is fight." (He is fighting or He fought me)

"I wash my hands." (I washed or I have washed my hands)

The child who speaks in the above way did not initially master the proper use of our English verbs and sentence structure, and his errors are fostered by his exposure to non-standard English in the village. Such usage continues in spite of school lessons with English grammar texts and repeated correction by the teacher. The traditional methods[1] somehow have neither prevented nor corrected many of the incorrect English structures. Linguists tell us time and again that "knowing words, individual sentences, and/or rules of grammar does not constitute knowing the language. Talking about the language is not knowing...the student must learn to use it."[2]

The teacher who meets with the verb problem (and others), from primary through high school, should seriously consider a temporary setting aside of his chalk and chalkboard, his rules and diagramming, and attack the problems in a new way--orally, systematically, linguistically, and functionally. We have the problem of keeping the very young child from becoming entangled with "May I bell?" and also to give

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[1] i.e.: The teacher says, "Children, the past perfect of see requires the use of have, has, had, or a form of the verb to be."

[2] Lado, Robert, Language Teaching: A Scientific Approach, McGraw-Hill, 1964, p.51.

the older child a chance to correct bad habits. It is a discouraging fact that the ingrained language habits may be almost impossible to change.

It is our suggestion that the teacher be receptive to the most modern methods of teaching a second language, and employ drills and conversational dialogues. But results cannot be obtained easily. New habits must be learned to a high degree of automaticity with attention on the message, on communication, and not on the sounds or rules themselves. We could not possibly outline the accepted methods of second language teaching in this paper. A good bibliography for interested persons is in the booklet, "Teaching English to Non-English Speakers," printed by the Juneau Office.

The cards in this set present one attempt to give the teacher a tool to help students achieve oral mastery of the English verb system. Mastery of the system is complicated by the irregularity of our verbs and by the problems presented between English and Eskimo or Athabascan units and patterns that show structural differences.[3] The problems often require conscious understanding and massive practice.

The cards are for use in a learning situation where the teacher has decided to attack a specific problem (verbs), and has also decided to give the new methods of language teaching a sincere try. Perhaps the teacher has reached a state of desperation and is willing to try everything! If you once set out to "try" the cards, do it with perseverance, in cumulative levels, with sentences--not isolated words--

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[3] Suggest reading Section 1. 2. 4. and 1. 2. 4. 4. through 1. 2. 5. 2. of "Teacher's Guide for Teaching English to Native Children of Alaska," Alaska Rural School Project, University of Alaska.

and with adaptations of the learning difficulty to the capacity of the students.[4]

The cards use English as it is. Contractions are very acceptable in conversation. The model must be presented in oral form only, and in a completely natural tone of voice. The settings of the illustrations are familiar, and use situations in which the student will find opportunity to apply his newly acquired language skills when he leaves the confines of the classroom.

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[4] Very short, two line dialogues should be used with true non-English speaking students. Upper grade students can master lengthier dialogues, and also concentrate for longer periods of time when practicing drills.

VERBS PICTURED IN CARD SET

The verbs are classified according to the way in which they are inflected in the past tense.

VERB	THIRD PERSON SINGULAR	PAST	PAST PARTICIPLE	PRESENT PARTICIPLE	CARD NUMBER
1. look	---s	--ed	---ed	---ing	1,2,6,10,20
2. work	---s	--ed	---ed	---ing	3,5,11,16,17,21
3. walk	---s	--ed	---ed	---ing	4
4. jump	---s	--ed	---ed	---ing	9,13,19
5. clean	---s	--ed	---ed	---ing	3
6. pull	---s	--ed	---ed	---ing	13
7. climb	---s	--ed	---ed	---ing	5
8. land	---s	--ed	---ed	---ing	7
9. hunt	---s	--ed	---ed	---ing	9
10. study	---s	--ed	---ed	---ing	6,11
11. learn	---s	--ed	---ed	---ing	6,11
12. rain	---s	--ed	---ed	---ing	1
13. snow	---s	--ed	---ed	---ing	10
14. buy	---s	bought	___bought	---ing	2
15. fight	---s	fought	___fought	---ing	13
16. build	---s	built	___built	---ing	5,21
17. sweep	---s	swept	___swept	---ing	3
18. sleep	---s	slept	___slept	---ing	14
19. sit	---s	sat	___sat	---ing	6,11,15,19,20
20. shoot	---s	shot	___shot	---ing	9
21. make	---s	made	___made	---ing	10

22. take	---s	took	__taken	---ing	4,7,8,19
23. eat	---s	ate	__eaten	---ing	15
24. bite	---s	bit	__bitten	---ing	13,15
25. break	---s	broke	__broken	---ing	13,21
26. drive	---s	drove	__driven	---ing	8
27. ride	---s	rode	__ridden	---ing	8
28. write	---s	wrote	__written	---ing	11
29. drink	---s	drank	__drunk	---ing	15
30. ring	---s	rang	__rung	---ing	4
31. go	---s	went	__gone	---ing	4,7,8,12,20

The use of the cards is not limited to the thirty-one verbs enumerated above. For instance, card #14, sleep, could also be used for lie, or take (a nap). Card #18, drive, could be used to teach go, visit, travel, or take (a trip). The variations possible are numerous and limited only by the teacher's and children's needs and inventiveness.

Other visual devices should be used in conjunction with the cards. Magazines and books with verb pictures should be used simultaneously. Children should act out different situations. (Climb should not be associated only with climbing a ladder, as on card #5). Puppets are also good "teachers."

	VERB	THIRD PERS. SING.	PAST	PAST PART.	PRESENT PART.	CARD NUMBER
32.	cut	---s	cut	cut	---ing	16
33.	kneel	---s	knelt	knelt	---ing	16,18
34.	hang	---s	hung	hung	---ing	16,17
35.	wash	---es	---ed	---ed	---ing	17
36.	stand	---s	stood	stood	---ing	17,20
37.	draw	---s	drew	drawn	---ing	18
38.	tell	---s	told	told	---ing	18
39.	play	---s	---ed	---ed	---ing	10,19
40.	watch	---es	---ed	---ed	---ing	18,19,20,1
41.	saw	---s	---ed	---ed	---ing	21
42.	cook	---s	---ed	---ed-	---ing	21
43.	win	---s	won	won	---ing	19
44.	lose	---s	lost	lost	---ing	19
45.	throw	---s	threw	thrown	---ing	10,19

DRILLS

MIMICRY-MEMORIZATION

In Mimicry-Memorization, the teacher presents an English pattern, and the students mimic him. He does not slow down or exaggerate, but presents it as a Native English speaker would utter it in the normal stream of speech. The leader presents this model several times, and then has the students repeat it just as it was presented. The class, then small groups, then individuals are called on to respond. The teacher listens, and repeatedly presents a correct model for the students. Visual aids, facial expressions, and gestures are used to clarify meaning. The teacher becomes a sort of "choir director" to signal response and tempo of speaking. Mimicry-Memorization is a preceeding stage of Pattern Practice.

EXAMPLE

Teacher	The dogs are fighting. (Points to card #15) The dogs are fighting. Repeat, "The dogs are fighting."
Response	The dogs are fighting.
Teacher	The dogs are fighting. (Signals class to respond)
Response	The dogs are fighting.

The teacher goes on to small groups and finally individuals. Even within a short period of time, each child is given numerous opportunities to practice English. The basic order of this type of drill is LISTEN, REPEAT, PRACTICE. This is all oral--nothing is written.

PATTERN PRACTICE

Because the students are repeating the same thing over and over in a Mimicry-Memorization drill, it becomes quite tedious for them

and the teacher. The drill should be done in short, snappy periods. Variations can be used to enliven the drill without neglecting the basic pattern which is being taught.

Robert Lado, in Language Teaching: A Scientific Approach, gives a beautiful rationale for the use of Pattern Practice:

"The fact that language operates largely on the basis of habit should be obvious to everyone. It is only through habit that the thousand and one rules of grammar, pronunciation, and vocabulary are used by every fluent speaker of the language at normal speed. We do most of the choosing of words and patterns through habit. Our attention is on the thread of the meaning and only secondarily on some aspects of style and selection of form....Repetition and drill on problems are not enough. To repeat basic sentences in a dialogue (or drill) is a good way to begin, but it is not enough. After the third correct repetition without variation, very little learning occurs....The exercise based on the problem is handled successfully when the students know they are drilling that problem. But when later they try to communicate in the language, their attention necessarily shifts to the message, while the mechanics of the language falls back on the habit system, and the Native language takes over. What is needed is practice that will gradually force the students' attention away from the linguistic problem while forcing them to use language examples that contain the problem.

This will engage the habit mechanism and more quickly establish the new habits...Pattern Practice is rapid oral drill on problem patterns with attention on something other than the problem itself."

Following are nine variations of Pattern Practice. They are

not necessarily given in order of difficulty. They give examples with the use of verbs. All of them require advance planning and preparation by the teacher. The learning involved in Pattern Practice is definitely not incidental.

I. SIMPLE SUBSTITUTION
The children are given a cue that will always fit in the same slot. Actions or other pictures should be used to clarify.

TEACHER	The dogs are fighting.
RESPONSE	The dogs are fighting.
TEACHER	Jumping
RESPONSE	The dogs are jumping.
TEACHER	Eating
RESPONSE	The dogs are eating.

The following Substitution Drill changes the noun. The purpose of the drill, however, is to perfect the use of the verb. It is forcing the students' attention away from the linguistic problem of verb usage.

TEACHER	The dogs are fighting.
RESPONSE	The dogs are fighting.
TEACHER	Boys
RESPONSE	The boys are fighting.
TEACHER	Puppies
RESPONSE	The puppies are fighting.

II. SUBSTITUTION IN VARIABLE SLOT
This drill is more sophisticated. The student has to react to eating as a verb, to puppies as a noun, and to those as an adjective. As the words are recognized, they must then be used in the correct slot. The substitutions are carefully selected to fit. The different types of substitutions must have been taught earlier in separate drills before they are mixed as follows.

TEACHER	The dogs are fighting.
RESPONSE	The dogs are fighting.
TEACHER	Eating
RESPONSE	The dogs are eating.
TEACHER	Puppies
RESPONSE	The puppies are eating.
TEACHER	Those
RESPONSE	Those puppies are eating.

III. SUBSTITUTIONS THAT FORCE A CHANGE
This drill with the use of dogs to dog will force a change in the verb, are to is. The second example is more advanced.

TEACHER	The dogs are fighting.

RESPONSE The dogs are fighting.
TEACHER Dog
RESPONSE The dog is fighting.

TEACHER The dogs are fighting.
RESPONSE The dogs are fighting.
TEACHER Yesterday
RESPONSE The dogs were fighting yesterday.

IV. MULTIPLE SUBSTITUTIONS
This drill involves simultaneous substitution of more than one element per response.

TEACHER The dogs are fighting.
RESPONSE The dogs are fighting.
TEACHER Those---Playing
RESPONSE Those dogs are playing.
TEACHER Puppies---Yesterday
RESPONSE Those puppies were playing yesterday.

V. TRANSFORMATION
Transformation takes one pattern as stimulus (statement) and transforms it into another (question) in the response. You can see a tremendous amount of work must precede such a drill. Examples are always given until the students know what response is required.

TEACHER The dogs are fighting.
RESPONSE Are the dogs fighting?
TEACHER The boys are eating lunch.
RESPONSE Are the boys eating lunch?

VI. CONVERSATION PRACTICE
In real Conversation Practice, information is exchanged more or less freely without any special control of the patterns practiced. As used here, Conversation Practice means strictly controlled pattern drill which approximates ordinary conversation. There is a minimum of information requested and received.

TEACHER The dogs are fighting.
RESPONSE Are the dogs fighting?
Yes, they are.
TEACHER The boy is yelling at them.
RESPONSE Is the boy yelling at them?
Yes, he is.

VII. QUESTION AND ANSWER EXERCISE
Questions and answers should be graded and designed to practice the patterns being taught, in this case the use of verbs. The example given would be too complex if it were not a review drill which assumes that the patterns have been studied before.

TEACHER	How many dogs are fighting?
RESPONSE	Two.
TEACHER	What is the boy doing?
RESPONSE	He's yelling at them.

VIII. ADDITION EXERCISE

The place where the stimulus word or phrase is added to the basic sentence depends on the structure involved.

TEACHER	The dogs are fighting.
RESPONSE	The dogs are fighting.
TEACHER	Big.
RESPONSE	The big dogs are fighting.
TEACHER	By the sled.
RESPONSE	The big dogs are fighting by the sled.

IX. SYNTHESIS

From two simple sentences which supply the lexical information in a given order, a complex sentence pattern is constructed and practiced. Again, examples must show the students the desired pattern.

TEACHER	The dogs are fighting. I don't know why.
RESPONSE	I don't know why the dogs are fighting.
TEACHER	The dogs are fighting. I asked him why.
RESPONSE	I asked him why the dogs are fighting.

DIALOGUES

A dialogue is a brief play in which the teacher can present structures to be learned which make contextual sense. It can be used on all levels of language instruction.

The teacher selects a structure which she wants the students to master (in this case, use of verbs) and incorporates it into a short dialogue. The dialogue is most effective when it concerns something within the students' experience or something of immediate use to him.

Ideally, the dialogue is presented first in the language of the student, then in the target language. This is not always possible, however, so extra care should be taken with props so the meaning is conveyed to the students. If an interpreter is used, remember that the interpretation is not necessarily word-for-word. The interpretation deals with the context as naturally and conversationally as the English version. The Native version is given only once or twice for clarification, and the target language used in all the following presentations.

The dialogue is taught by the Mimicry-Memorization method. The students must not vary either the content or the intonation. We are concerned only with oral master, so nothing should be written on the cards or chalkboard.

PREPARATION: (1) Prepare a brief dialogue around the structure to be taught. Divide the dialogue into three or four sequences. (2) Select visual aids which will help convey the meaning of the dialogue--the verb card, flannel board figures, puppets, scrolls, chalkboard sketch.

PRESENTATION: (1) The teacher goes through the dialogue in its

entirety, using the visual aid in sequence so that the students may better follow the meaning. (2) The teacher presents the first part of the dialogue, and drills the students until they have mastered that part. (3) Each part of the dialogue is worked on in sequence, with the teacher providing the model whenever the students hesitate. (4) Volunteers act out the sequences. Eventually two students act out the entire dialogue.

FOLLOW-UP: (1) Periodic review of the dialogue should be an essential part of the teacher's planning. (2) The dialogue is reinforced by using parts of it within other class activities. Also, there may be substitutions made within the framework of a learned dialogue. The chief value in memorizing is that it gives the student authentic sentences that he can vary and expand and eventually use in many situations.

In the card set there are two single figures of a boy and a girl. These were provided so that the sequences could be more varied.

SAMPLE DIALOGUE #1

(Use card #2 and figure of boy)

BOY : What are you doing?
GIRL : I'm looking in the catalog.
BOY : What are you looking for?
GIRL : A new pair of rubber boots.

(A variation of the learned dialogue)

BOY : Hi, Mary.
What are you looking for in the catalog?

GIRL : A new pair of ice skates.
What are you doing?

BOY : Oh, I'm going to the Post Office.

If the teacher makes an effort to use dialogue lines in other

classroom situations, the learning will be reinforced by immediate use out of the dialogue setting. Younger children may have to be reminded how to phrase the answer.

HYPOTHETICAL SITUATIONS FROM DIALOGUE #1

The teacher observes a child looking at a library book....

TEACHER : Johnny, what are you doing?
RESPONSE: I'm looking at a book.

The teacher observes the child looking through the piles of parkas in the stormshed....

TEACHER : What are you looking for?
RESPONSE: (will vary)

SAMPLE DIALOGUE #2

(Use card #8 and figures of boy and girl)

BOY : Where did your father go last week?
GIRL : He went to Tununak
BOY : Did he drive his Ski-Doo?
GIRL : Yes. He drove there in only fifteen minutes.

(A variation of the learned dialogue. Use figure of boy only with card #8)

BOY : Where did you go, Dad?
MAN : I went to Tununak.
BOY : How long did it take you this time?
MAN : Only fifteen minutes.

HYPOTHETICAL SITUATION FROM DIALOGUE #2

During news time in the morning the teacher asks a question of a child....

TEACHER : Where did your father go yesterday?
RESPONSE: He went to----.

SAMPLE DIALOGUE #3

(Use card #13 and figure of girl)

GIRL : Oh quick! The dogs are fighting!
BOY : Blackie--Buzz--Stop fighting!
GIRL : Should I get help?
BOY : Yes. Tell my dad to come help me.

DIALOGUES (4)

(A variation of the learned dialogue)
Card #13 and figures of boy and girl

GIRL : Look! The plane is landing.
BOY : I think it's the mail plane.
GIRL : Should I get someone to help tie it up?
BOY : Yes. Tell my uncle to come help me do it.

Only after the children have mastered the dialogues orally should the lines be written. The teacher may wish to use them in chart form or on duplicated papers. The dialogues may be presented in a school program as little "playlets."

There is no reason why the use of the verb cards should be limited to drills and dialogues. Many teachers will find the cards useful as illustrations or as the initial stimulus for experience stories or free discussion. The most important thing to remember here is to teach listening and speaking first. Language is most completely expressed in speech. It is unfair to ask children to decipher written material without first knowing the language patterns as speech.

As the children relate the experience story or discuss the picture freely, the teacher should write the sentences on a small tablet, not on the chalkboard. It will require a little guidance to involve the children in the use of the "target" verbs associated with the picture being used. The teacher should always correct mistakes.*

The next suggested step is that the teacher tape record the story and provide a great deal of listening time with the tape and card. After several cards have been taught, you will have a little "library" of tapes and cards for individual or group listening. The Language Master cards may be used if the sentences are brief. Beginning children may be able to compose only one or two sentences for a picture card, in which case the Language Master would be preferable. After a while, some children may be capable of recording the story tape. Only after much aural-oral practice should the teacher prepare the story in written form for the children to read.

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* If the child says "He ride on the Ski-Doo," the teacher should suggest "He's riding on the Ski-Doo" or "He rode on the Ski-Doo," whichever suits the tense of the story.

The children could present the stories and cards in an assembly or village program. If they have been given the necessary amount of aural-oral practice, there should be an absence of old speech patterns. Hopefully, the children will speak with English intonation, rhythm, stress, and juncture, as well as with correct structure.

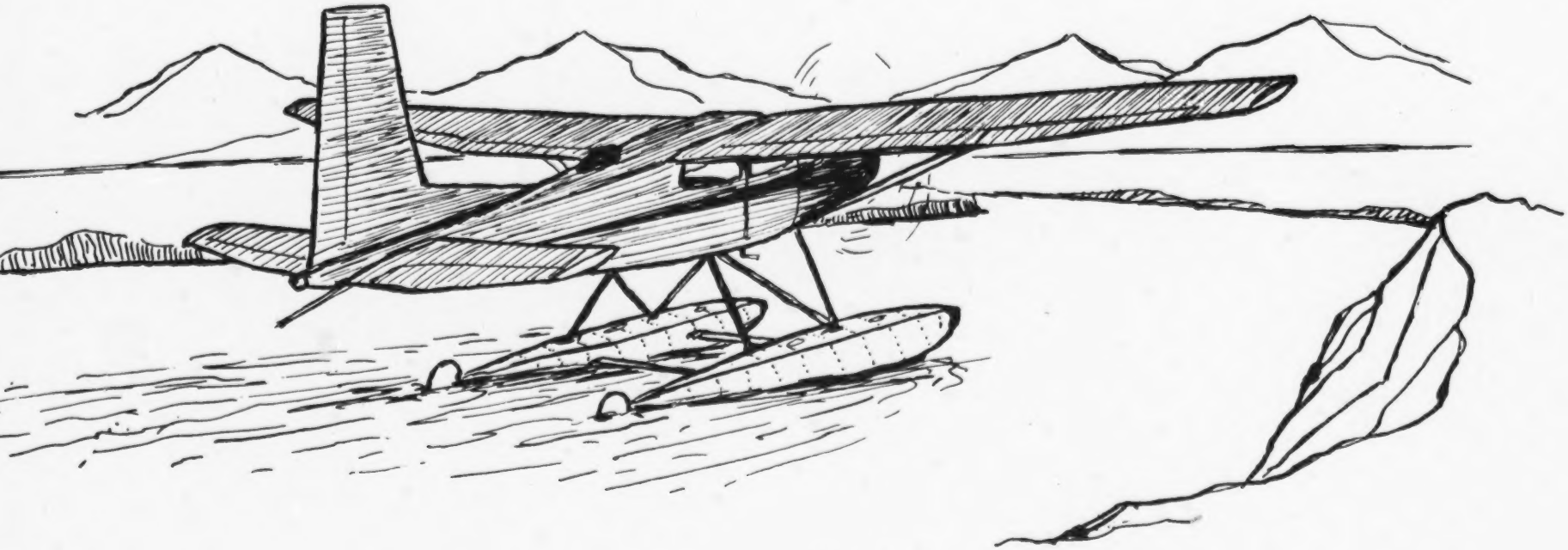
A. CHIKOYAK '68

A. CHIKOYAK '68

A. EHIKOYAK '68

A. CHIKOYAK '68

STORIES



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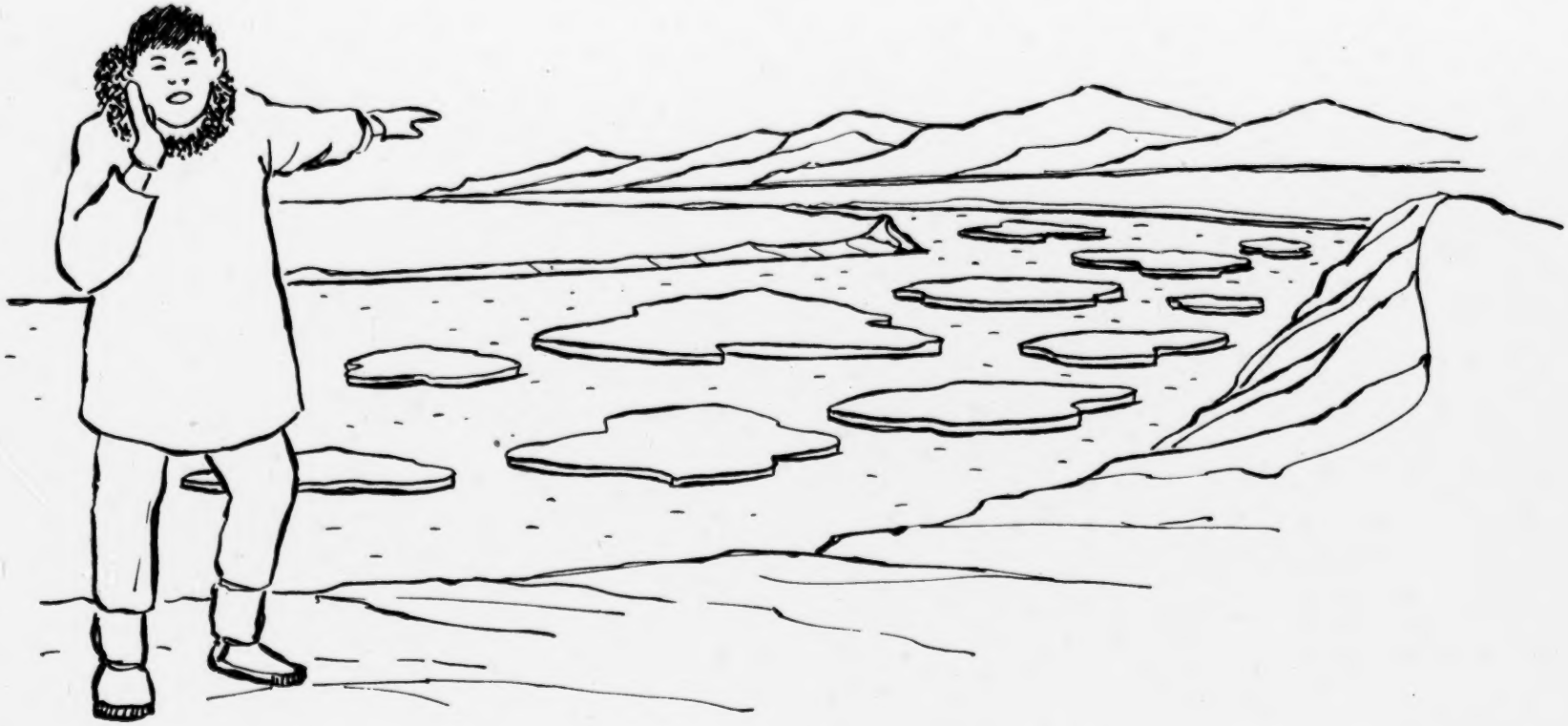

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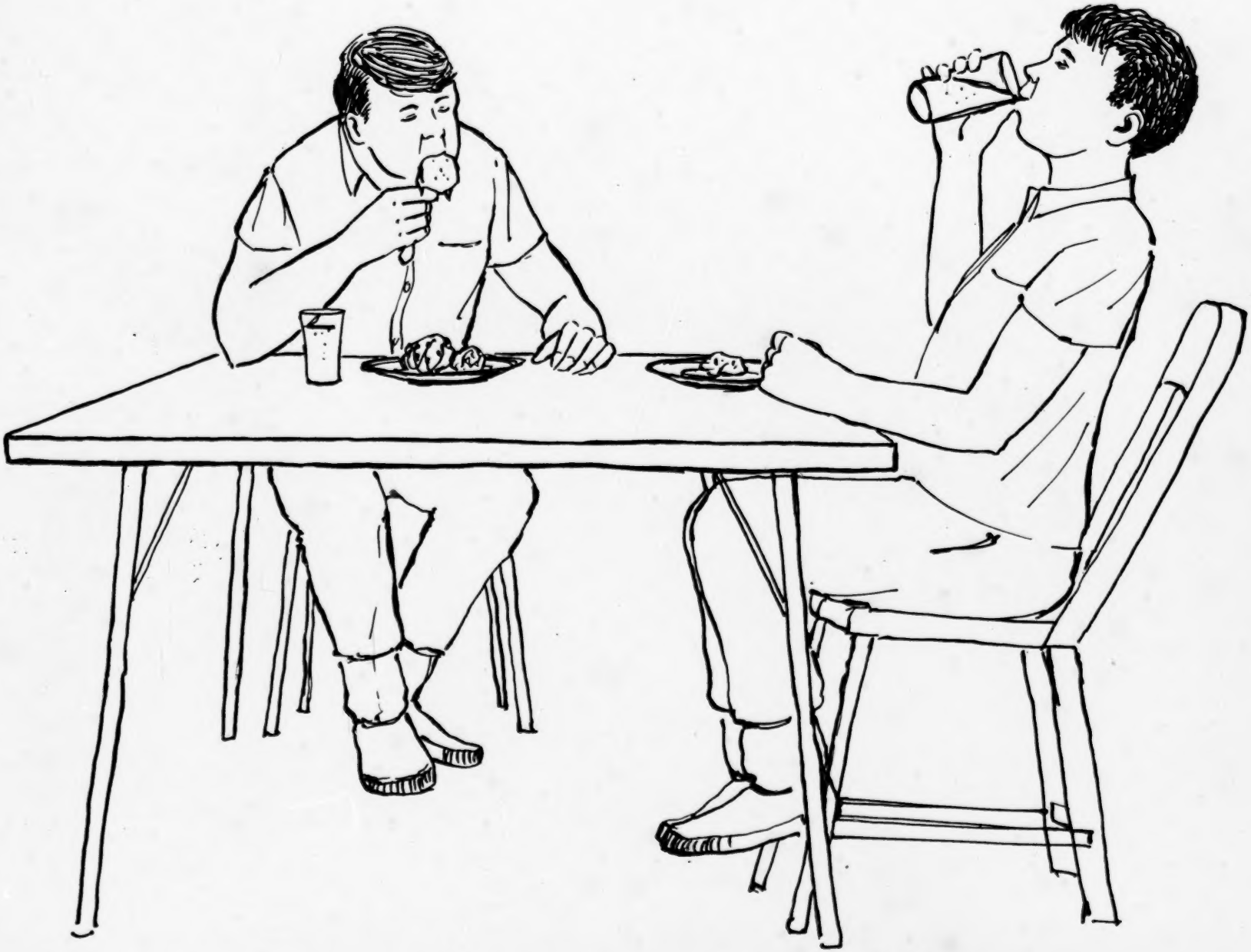
A. EHIKOYAN '68



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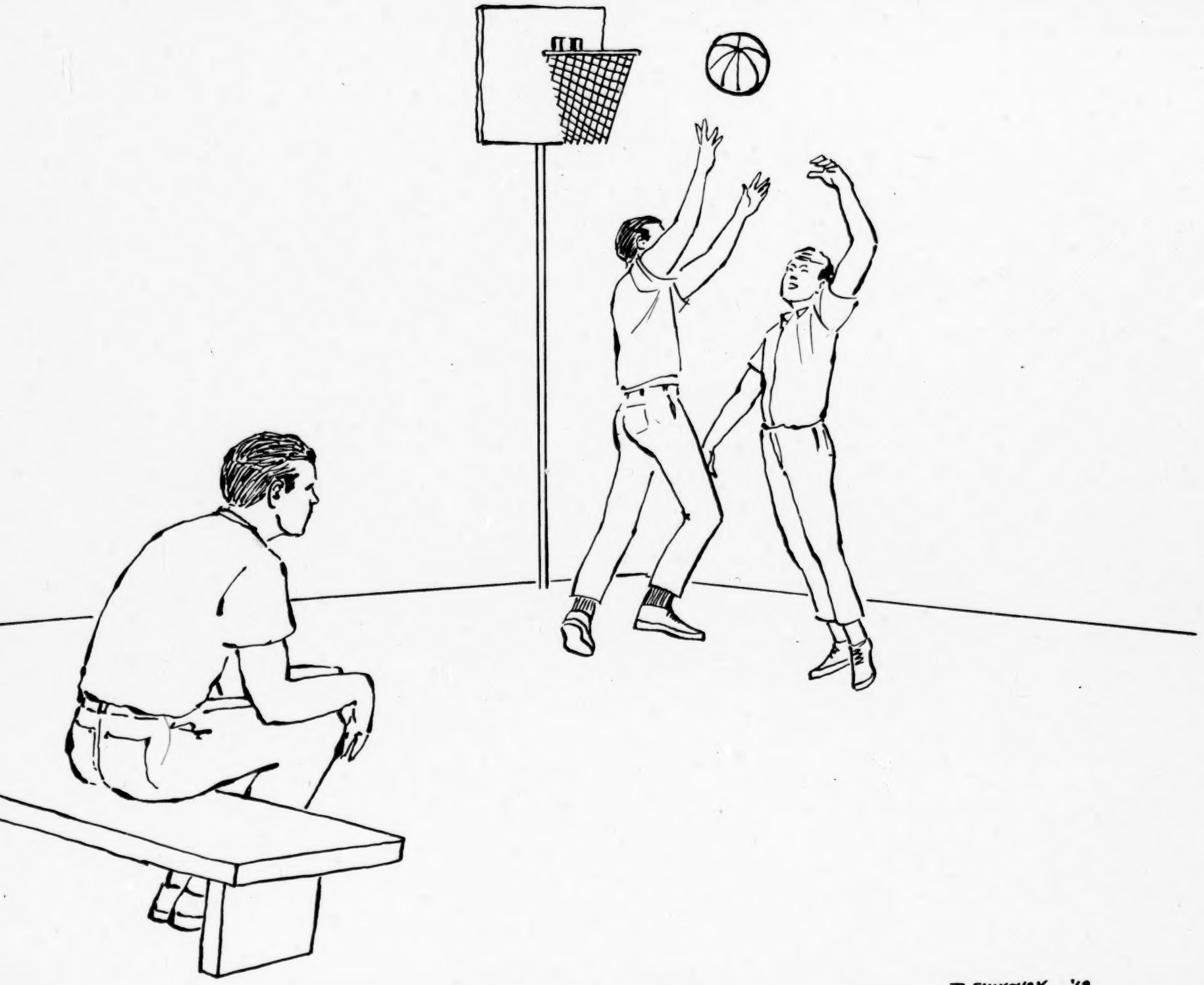
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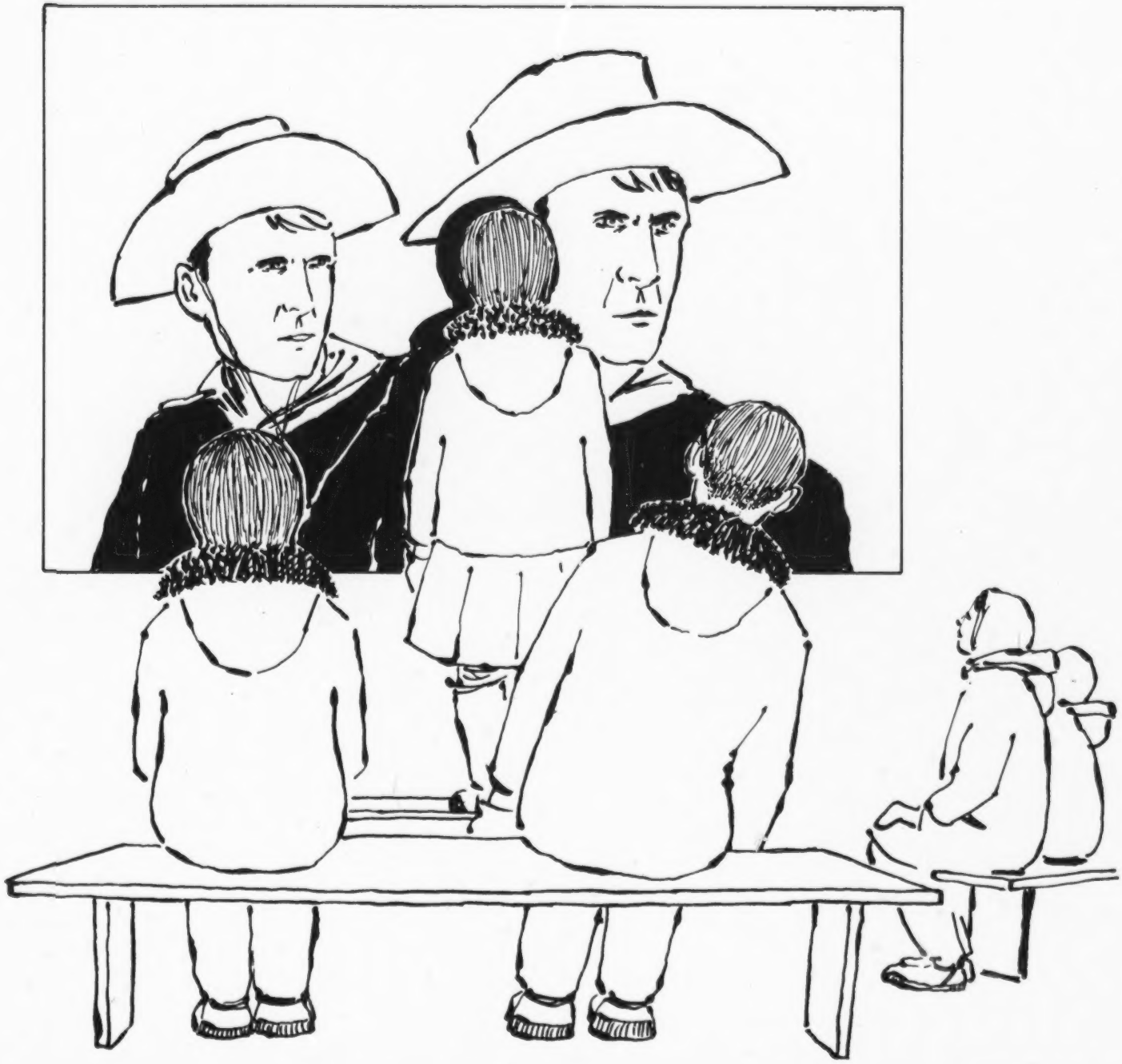

H. CHIKOYAK '69

A. CHIKOYAK '68

A. ERIKOVAK '67